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*Nè furon folli Arcita e Palemone
Tenuti da chi seppe i fatti loro.*

La Teseide, v. 698, in *Antologia delle opere minori di Giovanni Boccaccio*,⁶ ed. by Giuseppe Gigli, Firenze, 1907, p. 59.

*Or fia giammai che quel bel viso santo
Renda a quest' occhi le lor luci prime ?*

Rime di F. Petrarca, col commento di G. Biagioli. Tomo primo. Parigi, 1821, p. 331 (Sonnetto CXXIV).

*Non hanno in altro cielo i loro scanni,
Che quegli spirti che mo t'appariro,
Nè all' esser lor più o meno anni.*

Dante,⁷ *Par.* iv, 31.

Evidently Bertoni has relied on the collections of examples cited by grammarians and has not taken the trouble to examine any texts. At any rate, the following statement would lead one to believe that this was his method⁸: "Pour justifier cette manière de voir, il suffit au lecteur de faire l'application du principe que nous venons d'exposer, sur les exemples de *suo* et *loro* rassemblés par les différents grammairiens, tels que Fabriani, Corticelli, Fornaciari, etc., dont le premier avait déjà touché à cette distinction."

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SOME DEBTS OF SAMUEL DANIEL TO DU BELLAY.

A distinguished critic¹ has drawn attention in general terms to Daniel's debt to Du Bellay; and

⁶ Compare also p. 142 (*Il Filocolo*):

*Ma Racheo, pieno di sottile avvedimento,
veggendo i loro atti, incontanente conobbe
il nuovo fuoco acceso ne' loro cuori.*

For further examples of this usage in Boccaccio compare Giuseppe Gigli, *op. cit.*, pp. 150, 153.

⁷ See *Par.* xiv, 79:

Le vostre cose tutte hanno lor morte.

Compare also *Inf.* v, 46, vii, 33; xiii, 10; xv, 8; xvi, 23; xvii, 39; xviii, 89; xxii, 2; xxvii, 16; xxix, 72; *Purg.* v, 27; xiv, 40; xv, 138; *Par.* v, 113; vi, 103.

⁸ See *op. cit.*, 496.

¹ Sidney Lee, Preface to *Elizabethan Sonnets*, Vol. I, pp. liii and liv.

in a recent thesis² Mr. A. H. Upham points out, more precisely, the reflection to be found in certain sonnets of Daniel's *Delia*³ of ideas in the *Antiquités de Rome* and in the *Regrets*. It has not however, I believe, been noted that two of Daniel's sonnets are very close imitations of sonnets in the *Olive*, one indeed an almost verbatim rendering. The first of these is Sonnet xiv⁴ of the *Delia*, reprinted with slight variations from the poems appended to the *Astrophel and Stella* (edition of 1591⁵). Except for the final couplet, which is Daniel's own addition, this renders exactly sonnet x of the *Olive*:—

DANIEL.

Those snarey locks are
those same nets, my
Dear!

Wherewith my liberty,
thou didst surprise!
Love was the flame that
fired me so near:

The dart transpiercing
were those crystal eyes.

Strong is the net, and fervent
is the flame;

Deep is the wound, my
sighs do well report.

Yet do I love, adore, and
praise the same

That holds, that burns, that
wounds me in this sort;

And list not seek to break,
to quench, to heal

The bond, the flame, the
wound that festereth so,

By knife, by liquor, or by
salve to deal:

So much I please to perish
in my woe.

Yet lest long travails be
above my strength;

Good *Delia*! Loose,
quench, heal me, now
at length!

DU BELLAY.

Ces cheveux d'or sont les
liëns, Madame,

Dont fut premier ma liberté
surprise,

Amour, la flamme autour
du cœur esprise.

Ces yeux, le trait qui me
transperce l'âme.

Forts sont les nœuds, aspre
et vive la flamme,

Le coup, de main à tirer
bien apprise,

Et toutefois j'aime, j'adore
et prise

Ce qui m'etrainst, qui me
brusle et entame.

Pour briser doncq', pour
esteindre et guarir

Ce dur liën, ceste ardeur,
ceste playe,

Je ne quiers fer, liqueur,
ni medecine:

L'heur et plaisir que ce
m'est de perir

De telle main ne permet
que j'essaye

Glaive trenchant, ni froid
deur, ni racine.

M. Vianey⁶ has pointed out that Du Bellay

² "The French Influence in English Literature from the Accession of Elizabeth to the Restoration" (to be published by the Macmillan Company in the series of Columbia University Studies in Comparative Literature, in 1908).

³ *I. e.*, in sonnets xi and i.

⁴ *Elizabethan Sonnets*, Vol. I, p. 121.

⁵ *Ibid.*, Vol. I, p. 91.

⁶ Joseph Vianey, *Les Sources Italiennes de l'Olive*, in *Annales Internationales d'Histoire* (Paris, 1901), p. 85.

here imitated Ariosto (sonnet vi), noting the addition by Du Bellay of a third metaphor,—that of flame—to the two developed by Ariosto.

The sonnet in question reads as follows :

La rete fu di queste fila d'oro,
In che il mio persier vago intricò l'ale,
E queste ciglia l'arco, e'l guardo strale
E'l feritor questi, begli occhi foro ;
Io son ferito, io son prigion per loro ;
La piaga è in mezzo al cor aspra e mortale ;
La prigion forte : e pur, in tanto male,
E chi ferimmi e chi mi prese adoro.
Per la dolce cagion del languir mio,
O del morir, se potrà tanto il duolo,
Languendo godo e di morir disio ;
Pur ch'ella, non sapendo il piacer ch'io.
Del languir m'abbia o del morir, d'un solo
So spir mi degni, o d'altro affetto pio.

In view of his close adherence to Du Bellay, where the latter diverges from Ariosto—not only in the introduction of the third metaphor, but in the intricate development of the theme,—it becomes idle to point out that the French, not the Italian, sonnet was Daniel's model.

The combination of the three metaphors used by Du Bellay, which—so Vianey points out—occurs also in a song of Gerolamo Parabosco's,¹ became one of those pieces of common property which the poets of the Renaissance bandied about among themselves. Ronsard uses it in a sonnet (*Amours*, i, iii) containing also the idea of the poet's pleasure in his torment which Du Bellay, and after him Daniel, took from Ariosto's sonnet. Ronsard, however, arranges the metaphors in a different order :

Entre les rais de sa jumelle flamme
Je vois Amour qui son arc desbandoit,
Et sus mon cœur le brandon esbandoit
Qui des plus froids les mouëlles enflame,
Puis ça, puis là, près les yeux de ma dame,
Entre cent fleurs un ret d'or me tendoit,
Qui tout crespé blondement descendoit
A flots ondez, pour enlaser mon ame.
Çu'eussé-je fait ? L'archer estoit si doux,
Si doux son feu, si doux l'or de ses nouds,
Qu'en leurs filets encore je m'oublie ;
Mais cest oubly ne me tourmente point,
Tant doucement le doux archer me point.
Le feu me brule et l'or crespé me lie.

In another place (*Amours*, i, xvii) Ronsard,

while replacing the metaphor of the dart by that of seizure, and leading up to a different conclusion, again strongly recalls Du Bellay's sonnet, above all in the intricate repetition of ideas :

Par un destin dedans mon cœur demeure
L'œil, et la main, et le poil delié,
Qui m'ont si fort bruslé, serré, lié,
Qu'ars, prins, lacé, par eux faut que je meure.
Le feu, la serre et le ret, à toute heure
Ardent, pressant, noüant mon amitié,
Occise aux pieds de ma fière moitié,
Font par sa mort ma vie estre meilleure.
Oeil, main et poil, qui bruslez et gennez,
Et enlacez mon cœur que vous tenez
Au labyrinthe de vostre crespé voye,
Hé ! que ne suis-je ovide bien disant ?
Oeil, tu serois un bel astre luisant ;
Main, un beau lis ; poil, un beau ret de soye.

Desportes, too, in a sonnet (*Diane*, i, xlvii), otherwise dissimilar from Du Bellay's, repeats the three metaphors in somewhat the same style :

Hélas ! je suis tousjours en obscure prison ;
Hélas ! je sens tousjours une brûlante flamme ;
Hélas ! un trait mortel sans relâche m'entame,
Serrant, brûlant, navrant, esprit, ame et raison.

In yet another sonnet (*Diane*, i, xi) Desportes outdoes Ronsard by the addition of a fourth metaphor to the three in the last quoted sonnet of the latter :

Du bel œil de Diane est ma flamme empruntée,
En ses yeux blonds dorez mon cœur est arrêté,
Sa main victorieuse a pris ma liberté,
Et sa douce parole a mon ame enchantée.
Son œil rend la splendeur des astres surmontée,
Ses cheveux du soleil ternissent la beauté,
Sa main passe l'yvoire, et la divinité
De ses sages discours a bon droit est vantée.
Son bel œil me ravit, son poil doré me tient,
La rigueur de sa main mes douleurs entretient,
Et par son doux parler je sens croistre ma flamme.
Ainsi tourne ma vie, et n'ai plus de repos
Depuis l'heure qu'amour m'engrava dedans l'ame
Son œil, son poil, sa main, et ses divins propos.

The second sonnet which Daniel plainly owes to Du Bellay is Sonnet xi of those inserted in the *Astrophel and Stella* of 1591.² Only the eighth and fourteenth lines, and the substitution of "Hyrcan tigers and ruthless bears" for "lions" are Daniel's own, and the only lines of Du Bel-

¹ I have been unable to avail myself of it for comparison.

² Cf. Sidney Lee, *Elizabethan Sonnets*, Vol. i, p. 94.

lay's sonnet (*Olive*, xci) which he omits are the sixth, part of the second, and—for an obvious reason—the twelfth. Even the changes in order are of the slightest :

DANIEL.

Restore thy treasure to the
golden ore !
Yield Cytherea's son those
arks of love !
Bequeath the heavens, the
stars that I adore !
And to the Orient do thy
pearls remove !
Yield thy hands' pride
unto the ivory white !
To Arabian odour give thy
breathing sweet !
Restore thy blush unto
Aurora bright !
To Thetis give the honour
of thy feet !
Let Venus have the graces
she resigned !
And thy sweet voice yield
to Hermonius' spheres !
But yet restore thy fierce
and cruel mind
To Hyrcan tigers and to
ruthless bears !
Yield to the marble thy
hard heart again !
So shalt thou cease to
plague, and I to pain !

DU BELLAY.

Rendez à l'or ceste couleur
qui dore
Ces blonds cheveux, rendez
mil' autres choses,
A l'Orient tant de perles
encloses
Et au soleil ces beaux yeux
que j'adore.
Rendez ces mains ay blanc
yvoire encore,
Ce sein au marbre, et ces
lèvres aux roses,
Ces doux souspirs aux fleu-
rettes decloses,
Et ce beau sein à la ver-
meille Aurore.
Rendez aussi à l'amour tous
ces traits,
Et à Venus ses graces et
attraits :
Rendez aux cieux leur
céleste harmonie.
Rendez encor ce doux nom
à son arbre,
Ou aux rochers rendez ce
cœur de marbre.
Et aux lions cest humble
felonnie.

Vianey⁹ has shown that Du Bellay went for this sonnet to Bernardino Tomitano (*Giolito*, II, p. 39), and he quotes the original :

L'alto, chiaro, immortal, vivo splendore,
Ch'è nei vostr' occhi e nel sereno viso,
Donna, rendete al' sole, e al paradiso
I pensier casti e' l suo natio valore.
Rendete a me la libertate e' l core,
Che da me havete sì lontan diviso,
A Cipri bella il bel soave riso,
L'arco e li strali al mio avversario Amore.
De la soavi angeliche parole
La celeste harmonia rendete al cielo,
L'odor, l'oro e le perle a l'Oriente,
Ch' altro non sera in voi, che l'ire sole
Co vostri feri sdegni, che sovente
Mi fan d'huom vivo adamantino gelo.

Here, too, it is more than evident that Daniel

either did not know the Italian original, or, knowing it, ignored it and preferred to follow Du Bellay step by step.

In yet another sonnet (No. III, of those included in the *Astrophel and Stella*), Daniel, while making use of a comparison which was a commonplace of the Renaissance,¹⁰ as well as of the Middle Ages,—that of himself to the reviving Phoenix,—seems to follow Du Bellay (*Olive*, xxxvi) in his treatment of it :—

DANIEL.

The only bird alone that
nature frames,
When weary of the tedi-
ous life she lives
By fire dies, yet finds new
life in flames ;
Her ashes to her shape
new essence give.
When only I, the only
wretched wight,
Weary of life that
breathes but sorrow's
blasts ;
Pursue the flame of such a
beauty bright,
That burns my heart ;
and yet my life still
lasts.
O sovereign light ! that
with thy sacred flame
Consumes my life, revive
me after this !
And make me (with the
happy bird) the same
That dies to live, by
favour of thy bliss !
This deed of thine will
show a goddess' power ;
In so long death to grant
one living hour.

DU BELLAY.¹¹

L'unicq' oyseau (miracle
esmerveillable)
Par feu se tûe ennuyé de sa
vie :
Puis quand son âme est par
flammas ravie,
Des cendres naist un autre
à luy semblable.
Et moy qui suis l'unique
miserable,
Fasché de vivre, une flamme
ay suivie,
Dont conviendra bien tost
que je devie
Si par pitié ne 'm'estes
secourable.
O grand' douceur ! o bonté
souveraine
Si tu ne veux dure et inhu-
maine estre
Sous ceste face angelique et
seraine,
Puis qu'ay pour toy du
Phoenix le semblant,
Fay qu'en tous points je
lui sois ressemblant,
Tu me feras de moy-meame
renaistre.

Sidney Lee considers still another sonnet of Daniel's (*Delia*, xxxviii) as founded upon one of Du Bellay's (*Amours*, x) ; but here the debt is less obvious ; especially as its theme was one so common with the poets of the Renaissance :—

¹⁰ Compare, for example, Desportes (*Diane*, II, xv) :

Vous estes le soleil qui me donnez le jour,
Et je suis le phoenix qui se brûle alentour ;
Puis, quand je suis brûlé, je renaiss de ma cendre.

¹¹ Vianey has found no Italian original for this sonnet.

⁹ *Op. cit.*, pp. 100, 101.

DANIEL.

Thou canst not die, whilst
any zeal around
In feeling hearts, that can
conceive these lines :
Though thou, a Laura, hast
no Petrarch found ;
In base attire, yet, clearly
beauty shines,
And I, though born within
a colder clime,
Do feel mine inward heat
as great (I know it).
He never had more faith,
although more rhyme :
I love as well, though he
could better show it.
But I may add one feather
to thy fame,
To help her flight
throughout the fairest
isle ;
And if my pen could more
enlarge thy name,
Then should'st thou live
in an immortal style.
For though that Laura bet-
ter limnèd be ;
Suffice, thou shalt be loved
as well as she !

DU BELLAY.

Vous avez bien cest' ange-
lique face,
Ce front serein, et ces
celestes yeulx,
Que Laure auoit, et si auez
bien mieux
Portant le nom d'une plus
noble race.
Mais ie n'ay pas ceste
diuine grace.
Ces haults discours, ces
traicts ingenieux,
Qu'auoit Petrarque, et
moins audacieux
Mon vol aussi tire une
aile plus basse.
Pourquoy de moy avous
donc souhaitté,
D'estre sacree à l'immor-
talité,
Si vostre nom d'un seul
Petrarque est digne :
Ie ne sçay pas d'ou vient
ce desir là,
Fors qu'il vous plaist nous
monstrer par cela,
Que d'un Corbeau vous
pouuez faire un Cygne.

In fact, though Daniel's sonnet contains the opening idea of Du Bellay's, *i. e.*, the comparison of his lady to Laura and the depreciation of his own gifts as compared to Petrarch's, yet the lines expressing the poet's conviction that his love if not his genius, equals Petrarch's are closer to Desportes, who thus ends a poem on the same subject¹² :

Celle qui dans ses yeux tient mon contentement,
La passant en beauté, luy cede seulement
En ce qu'un moindre esprit la veut rendre immortelle.
Mais j'ay plus d'amitié, s'il fut mieux écrivant,
Car sa Laure mourut et il resta vivant ;
Si ma dame mourroit, je mourrois avec elle.

Again, the image of the flight of fame suggests its finer predecessor at the end of Ronsard's sonnets (*Amours*, I, lxxii) :

Si vive encor Laure par l'univers
Ne fuit volant dessus les thusques vers,
Que nostre siecle heureusement estime,
Comme ton nom, honneur des vers françois,
Victorieux des peuples et des rois,
S'en-voleroit sus l'aile de ma ryme.

This sonnet, then, can hardly be regarded as a serious debt to Du Bellay on Daniel's part.

On the whole, we may conclude that Daniel's admiration of Du Bellay appears rather in closeness of imitation in special cases, than in the diffusion throughout his poems of any general influence such as, for example, the poetry of Ronsard, appears to have exercised upon the whole body of the *Delia*.

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BEN JONSON'S GRAMMAR.

"The English Grammar, made by Ben Johnson for the benefit of all strangers, out of his observation of the English Language, now spoken and in use." So stands the title page, in the folio of 1640, of Jonson's *Grammar*. The whole work is comprised in pages 30-84, between the translation of Horace's *Ars Poetica* and the *Discoveries*. Published three years after Jonson's death it comes to us without his proof corrections, and, tho we take no liberties with its statements, we must wish that Jonson himself could have seen the possibilities for amendment that stand out in the cold print. We would perhaps sacrifice some of the learned passages on the letters for an expansion of Book II, on Syntax as far as it had been reduced to rule by the Elizabethans ; and gladly exchange Gower and Lidgate for the existing usage of Shakespeare or Jonson themselves.

Fragmentary and unsatisfactory it certainly is ; and yet with all its omissions and incompleteness, we cannot spare it. Though we may find his reference to the Latin as authority for our alphabet, phonetically as well as orthographically, somewhat tedious and of doubtful value ; though we may be a little impatient of his consideration of English as written for foreigners, and wish that his notes on syntax were fuller ; still this grammar attracts the student by its sturdy effort to write down the honest truth about the English language in the seventeenth century, so far as known or reducible to system. And if, in his desire "to free it from the opinion of rudeness and barbarism," Jonson has not given us the complete treatment of the syntactical license of

¹² "Pour mettre devant un Petrarque," "Diverses Amours," ed. Michiels, 1858, p. 427.